MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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HERAKLES—ARCHER EMILE ANTOINE BOURDELLE

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Director of The Toledo Museum of Art.

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE Annual Report for 1930, published in this issue of the News, records great progress for our institution, especially in the notable additions which have been made to our collections.

It also speaks of the need for increased funds for the purchase of works of art, and makes a suggestion to those public-spirited citizens who may from time to time draw their wills.

As this is written there are before us a number of objects, each of which is vital to our collections if they are to take rank with those of other great museums of America.

Let us mention but a few.

There is a collection of sculpture of the Italian Renaissance, at least a half dozen items of which are masterpieces unsurpassed throughout the world.

A Renaissance painting by a Venetian master, of subject and quality such as appears but rarely on the market, is available.

A mosque lamp of Arabic enamelled glass of surpassing beauty and rare perfection is in private hands awaiting a purchaser, whom, because of its excellence and rarity, it will not be long in finding.

A pair of most beautiful Sienese primitives, with gold background, of the fourteenth century can be had at a reasonable price.

Two splendid Romanesque capitals, decorated with charming intertwined foliage are also available.

Then there is a fine Spanish painting which would be an ornament to any museum or private collection.

There are also two Spanish Romanesque relief sculptures of the twelfth century which would represent perfectly for us the artistic development of that period in Spain.

A collection of Japanese prints, the equal of which as a group will probably never again appear, is also, due to the world-wide economic conditions, procurable at a very low cost.

This list of available works of art might be prolonged indefinitely. Those mentioned, however, are only the ones of greatest importance, and the like of which, if they can again be found, must eventually have a place in our Museum.

The year's income from our Founder's generous bequest will not permit of the acquisition of all of these works. Perhaps we may be fortunate enough to secure *one* item from the entire list.

And we do need them all!

Hence our constant reiteration that we must maintain and increase our membership, and that gifts and bequests of funds great or small will always find us most grateful and appreciative.

BOURDELLE'S HERAKLES ACQUIRED

EMILE ANTOINE BOURDELLE died year before last at the age of sixty-eight. At the close of his life he held the foremost place among French sculptors. If one artist may ever be said to have taken the place of another, he had succeeded to the position occupied by Rodin. This was his right by artistic lineage, for he had been pupil and apprentice of the older man.

Bourdelle was born at Montauban in languorous Languedoc. He came of the sturdy peasant stock which peoples the valley of the Tarn. His father was a carpenter; his uncle, a stonemason, and it is said that his grandfather was a goatherd. As a young boy he too tended the flocks, living a sort of Theocritan idyll, whiling away the hours playing on his flute and modeling clay figures to be hardened in the oven along with the family's bread.

From his father he inherited the respect for good materials, the love for his tools, and the pride in fine craftsmanship that characterizes the conscientious builder and the capable artisan. He had studied drawing with a pupil of Ingres before he went to Toulouse, the big city of the district, at the age of fifteen to take up sculpture and painting. There he won a scholarship, and went on to Paris where he studied under Falguiere.

He soon entered the studio of Rodin, and there he was both pupil and apprentice. He never became the imitator of the master, and cannot even be regarded as a follower. His own personality and genius were too strong to permit him to become a copyist. There was, however, always a strong mutual admiration between the two. In 1900 Bourdelle produced his Head of Apollo, evidence of his own individuality, and significant of the path which he was to follow.

He found inspiration in the Greek, the Romanesque and the Gothic. He understood their substance as well as their form. Sculpture, in his concept, was essentially architectural and decorative, as it had been in the archaic Greek and the early Gothic, not as it became when the stonecarver, carried away by his facility with chisel and mallet, had lost the sense of designed line and structural utility inherent in the more primitive worker. He respected the material in which he worked, the stone or the bronze, and retained its qualities in his sculpture.

The one work considered by critics to best epitomize Bourdelle's genius is the Herakles as Archer. Of this subject a number of bronzes were cast. One of them, finished by the hand of the master, has recently been acquired by the Toledo Museum from the Edward Drummond Libbey Fund. It represents one of twelve labors, the destruction of the Stymphalian Birds, accomplished by the hero of classic legend.

Of this work, produced between 1900 and 1907, Louis Gillet says:

"The whole body of the formidable archer is action. The god, whose small flat head resembles the point of an arrow carved from a piece of split flint, is seated firmly on bended leg, his foot planted in the earth like a wedge and forming the pivot of the whole figure: the rest of the body, the torso bent forward, the left leg arched on a rock, is only an arc, a concave curve, an immense hook which draws to itself the branch of the convex arm: from the gripping toes to the trembling nostrils and the piercing glance all is energy, contraction, effort. The whole figure is taut as a gigantic spring. One sees here that which separates mere representation from the embodiment of an idea, the work of a skilful hand from the work of thought."

Writing just after Bourdelle's death, D. S. MacColl said:

"In the Herakles, Archer, he won a triumph of creative design in the round, of terrific tension stabilised. I do not know where to look for anything to match this invention in modern sculpture; the only comparable treatment of the subject in force and concordance of forms is Alfred Stevens's drawing of an archer for the fight with Cornish giants on the Dorchester House ceiling. Add to Herakles the bust of Anatole France, and Bourdelle has in these alone passports for the House of Fame."

The Toledo Museum now has two of the three great contemporary French sculptors—Rodin, Bourdelle, and Maillol—represented in its collections, the Thinker by Rodin having been presented in 1925 by Mr. Libbey as a tribute to his friend Dr. Frank W. Gunsaulus.

REPORT OF THE DIRECTOR FOR 1930

WE MAY well be proud of the achievements of the year 1930. Signalized at the beginning by the gift of President Arthur J. Secor, of The Holy Family by Rubens, its close was made memorable by the acquisition of The Adoration of the Child by Filippino Lippi as the gift of our Founder, Edward Drummond Libbey.

The year has also been marked by a phenomenal increase in our attendance which reached the total of 215,456, more than 30,000 greater than that of the preceding year, which was our previous record. This attendance has been attracted by no unusual activities, nor special events unconnected with the field of art. It represents only the growing attendance at our regular classes, lecture courses and exhibitions and an increasing number of visits to our permanent collections. We have every reason to expect that our attendance for this year will be the largest in relation to population of any museum of art in this part of the country. On the other hand, we cannot expect a growth of this proportion in the year 1931 and perhaps should be prepared for a decrease, as it is probable that work in connection with the building additions may make it necessary to close about half of our galleries during the spring and summer months and consequently make it impossible to hold some of our temporary exhibitions. Fortunately there will be no interference with other activities due to building operations.

Our activities for the current year, being those which have been carried for one or more years in the past, need no description or elaboration as they are undoubtedly familiar to all of you. It should, however, be of interest to set forth the total attendance at each for the year as compared to that for 1929. That attendance is as follows:

	1929	1930
Talks on the Collections and Exhibitions	2,996	3,404
Art Appreciation	1,100	1,006
Art History	2,210	2,219
Art in Western Europe		505
Arts of the Orient	561	858
Lectures on Current Exhibitions	2,898	1,975
Gallery Talks to Toledo High Schools	1,752	4,247
Gallery Talks to Toledo Schools	6,183	8,033
Gallery Talks to Out-of-Town Schools	1,282	725
Gallery Talks to Conventions, Clubs, etc.	6,064	995
Talks Outside of the Museum	4,195	3,030
Gallery Talks for Children Selected by Teachers	682	594
Art Talks for Children	17,098	21,435
Motion Pictures	36,790	51,171
Museum School of Design	22,358	39,218
Sunday Concerts	11,318	12,936

Our attendance at all activities for 1929, reaching a total of over 117,000, was most gratifying. This year the attendance of children alone approaches that figure, being 100,325. This together with the adult attendance of 52,058 gives us a total of 152,383 or slightly over 70% of all of our visitors who participated in the Museum's educational activities. It is a most healthy and hopeful condition that such a goodly number of the Museum's visitors and especially of the children come with a definite purpose of gaining some knowledge of the treasures in the Museum and art in general for art, like "the law will yield up its mysteries to no man who lacks the patience to study its history." The fact that the total attendance of children at activities exceeds by nearly 10,000 the total attendance of children at the Museum indicates that many youngsters attended two or more events on the same day while passing through the turnstile but once.

In this connection, we must call attention to the high efficiency which we have developed in our School of Design. Our enrollment at the beginning of the current season was 1,886, somewhat over 200 more than those enrolled at the beginning of the last season. The total attendance at classes during the past year would indicate that our students have been far more regular than ever before. The number of lessons given has increased from 22,000 to 39,000 with an increased cost of but one thousand dollars. Equally important is the increased quality of the average work produced, which has improved year by year in such a regular, orderly and constant way that we can be sure it is due to the methods of instruction which we long ago devised and which we are constantly improving. The mass of our student's work is a

little better each year, with no single spurt which might be due to the influx in one year of a particularly talented group of students.

During the past year, we have reduced our indebtedness incurred for the purchase of additional property contiguous to the Museum by $105,000. We are still obligated for the payment on this account of $77,500 during 1931, and $50,000 in 1932 and 1933. In addition to this, we have a liability to purchase in accordance with our agreement with the city from the estate of Edward Drummond Libbey, the property at 2456 Monroe Street for inclusion in the park and street extension project when the city shall have acquired the other necessary properties.

It had been hoped that this work would have been started during the year 1930, but due to various delays, no visible progress has been made. On the other hand, numerous technical and legal steps have been taken and we have been assured by the city administration that condemnation proceedings will be initiated on the Wolcott property early in 1931 and that it is the intention of the administration to extend Jefferson Street at least from Collingwood to Parkwood during this year. We are making every effort to have this much needed improvement finished not later than the completion of our Museum building.

In the early summer, Mrs. Edward Drummond Libbey most generously turned over to the Trustees the fund for the Music Hall and thereupon the contract for the completion of our building by the erection of both additions provided for by bequest of Edward Drummond Libbey was let to the A. Bentley & Sons Company. We were able to pour all of the concrete footings and foundations for both additions, completing that work early in December. It is expected that erection of the steel will start not later than the first of February and that work will be pushed regardless of weather so that it may be well along at the opening of spring. It is impractical in a building of this type to set marble in freezing weather and therefore work on the exterior walls cannot begin until perhaps the first of April. However, marble for the lower courses of the Music Hall wing is already on hand in the contractor's yard in Toledo ready for use at the earliest possible moment. The appreciation of the Museum is due the A. Bentley & Sons Company for the public spirit and co-operation which they have shown in connection with this work. They have guaranteed to erect the buildings at a figure which even in these times of low material and labor costs is considerably beneath the actual value of the work and through careful management the buildings will be erected without cheapening of the work in any way. It is as yet too early to set a date for the completion of the project. It is the desire to have both buildings under roof by October 1. After that time, there will be at least a year's work in the interior, especially in the Music Hall. Most of the sub-contracts have been let and practically all of the materials except those which pertain to interior finish and equipment have been selected. We should also express our appreciation to our architect, Mr. Edward B. Green, and our engineer, Mr. Samuel R. Lewis, for their splendid co-operation.

When the building is completed, we will have what we believe to be the most efficient and usable museum plant in the country as well as one of the most beautiful buildings that American architecture has produced. We will also be faced with two problems. The first is somewhat of a novel one for museums and refers to the operation and maintenance of the Music Hall. The Executive Committee has been considering this problem and expects to give it further detailed study during the coming year to the end that a plan may be evolved in accordance with the terms of the will of our Founder, which will give to the city of Toledo a maximum benefit from the Hall, which will meet in large measure the musical needs of our city and which will offer to our members and to the public, the finest of musical opportunities.

Our second problem brings us to the real reason for existence of this institution, and that is, the formation of collections worthy of the beautiful building which we are erecting to house them. The purpose for which the Museum of Art exists primarily is to acquire and properly display works of art. It may have, as we do, other purposes, but all of them should and must be subsidiary to this principal aim, for without great artistic treasures, even with innumerable activities of educational and civic purpose, a fine museum building is but an empty and resonant shell. A museum is great, not as measured by the size of its buildings, the extent of its grounds, the

activity of its staff, the number of its members, but as measured by the quality of the works of art which it contains. It is a museum's permanent collections which will endure forever just as many of the objects now housed in this building have endured for centuries and even millenniums after their makers and their original homes have perished.

Our Founder was among the foremost of those who recognized the vital importance of collections of art to museums, not only in Toledo, but throughout the country. During his lifetime he was ever zealous in the pursuit of works of art for our galleries and he developed his own personal collection to the highest standard so that it may well stand as a criterion of quality for all future development. He gave it to us not as a group of pictures which, forever held intact, should exemplify his personal taste as a collector, but rather as a living and growing collection, for by wise provision of his will, he allows all of the income from his residuary estate to be spent for works of art, should that be desirable in the judgment of the Trustees, but restricts the amount which may be spent for the maintenance and operation of the institution to not to exceed one-half of this income. This is a most sensible and enlightened provision. It assures the institution of collections which shall grow in proportion to its other activities. It obligates it to augment those splendid groups of works of art which Mr. Libbey himself collected. It provides also for the necessary care, preservation, exhibition and interpretation of those collections. It makes it possible for the collections to grow with increasing rapidity should the maintenance of the Museum be provided from other sources and it also assures us that the operation of the institution will not suffer from lack of funds available for that purpose. We dwell at length upon this provision of Mr. Libbey's will for two reasons—the first of these is that it is such an eminently desirable and practical bequest that it is recommended to others who make their wills. The second is that it shows plainly that our chief concern in administering the great trust of our Founder is with the acquisition of works of art.

The Art Committee has been deeply sensible of the duties imposed upon it. It has adopted as its general policy that our Museum shall be an anthology rather than an encyclopedia of art; that our collections shall grow not by the addition of examples or school pieces nor representations of this, that or the other artistic movement, but rather by masterpieces by master workmen. It believes that one great work of art can do more for the aesthetic life of the city than innumerable secondary pieces. It holds that in the present stage of the development of our collections, it is more desirable to place the major portion of our art purchase fund in one great work of art than it is to distribute it among many of less beauty and importance.

During the year 1930, our collections have made great advances in quality, both through gift and purchase. In the field of paintings, to which our attention has been chiefly devoted this year, we have made remarkable strides.

From our President, Arthur J. Secor, we have received The Holy Family by Peter Paul Rubens, greatest of the Flemish artists. This picture was painted toward the end of the artist's life—perhaps about 1635, when he was at the height of his powers. The mastery of figure painting for which Rubens was renowned is here evident. Equal mastery is shown in the landscape, one of the most delightful features of the picture. Each form, each line is a vehicle for the color of the master for it was as a colorist with a palette of few colors that Rubens won his greatest renown. In this picture he carries our eyes wherever he will, through the skilful repetition and balance of a few colors based upon a harmony ranging from red orange to blue green. For quality, it ranks with others by him in the great galleries of the world.

Also the gift of President Secor, is the Mary Magdalen at the Tomb, by Jean Jacques Henner, a French artist, whose working period occupied the latter half of the nineteenth century. He devoted himself to the then forgotten art of painting flesh and making it vibrate in light. He was deeply influenced by the work of Correggio and made a particular study of chiaroscuro and color. The picture presented by Mr. Secor was painted in 1880 and has been reproduced by many art publishers and acquired a renown and popularity equalling its importance as the masterpiece of the artist. The warm pale tone of the nude upper part of the slender body contrasts with the turquoise blue green of the skirt which becomes deeper in the shadows, melting into the background which is in reality the same

color as the flesh but reduced to a very low value. The accent of the picture is found in the rich auburn hair of which Henner was so fond. Beautifully drawn, there is a fine color interest in addition to the sentiment of the theme.

The third picture given by President Secor is the landscape by Jacob van Ruysdael, the greatest of the seventeenth century Dutch painters of landscape, and frequently characterized as the greatest landscape painter the world has produced. In his best works, he shows much breadth and freedom in the treatment of details. He devoted himself exclusively to landscape. He never painted figures and when he felt that they were vital to his composition, he had them executed by other artists. So it is that the figures and the horse in our landscape were done by Wouverman. Thus in this canvas we have the work of two of the greatest artists of their day. A Ruysdael landscape cannot be seen at a glance. It must be studied and contemplated and then indeed it shows that the artist has grasped and portrayed the fundamental aspects of nature.

Through purchase from the Edward Drummond Libbey Fund, we have made a most distinguished accession and founded our collection of Italian Renaissance paintings by the acquisition of The Adoration of the Child, by Filippino Lippi. Son of Filippo Lippi, he was the pupil of his father and of Botticelli. Living in the last half of the fifteenth century, he knew Florence in its great day. Cosimo de Medici was ruling at his birth and before his death Savonarola, the apostle of reform, had triumphed. With Filippo Lippi and with Botticelli he stood as a precursor of the high Renaissance and in his work anticipated the spirit of the sixteenth century. Our Adoration of the Child is one of his masterpieces. In it we may find all of the Italian Renaissance—its architecture in a chaste and restrained phase, its religious content, dignified and spiritual yet humanized, the Adoration brought to the familiar Italian countryside, the Virgin clothed in the traditional blue mantle over the red dress, the angel in contemporary costume. In the distance is landscape, charming, beautiful and observed from nature. Of such a picture we can well be proud for it appeals to laymen, students, connoisseurs and scholars alike.

In the Garden, by Berthe Morisot, also purchased from the Edward Drummond Libbey Fund, adds another to our series of Impressionist paintings begun by Mr. Libbey with the portrait of Proust by Manet, later extended by the Degas and the Monet, and now augmented so that it contains works by four of the seven or eight leaders of the movement. On first glance the composition seems most casual. Deeper observation shows that composition, harmony of color and play of atmosphere have been most carefully studied, the color accents placed in just the right spots to bring out the beauty of the predominant blue greens of grass and trees. A masterpiece of Impressionism, it shows well Berthe Morisot's contribution to the movement.

The Museum has also ventured during the past year into a new field—the formation of a small collection of contemporary paintings. The art movement of our contemporaries, usually miscalled modernism, began in France in 1890. Previous to that time, Manet, Monet, Degas, Morisot and the other great Impressionists had discovered atmosphere and had turned from the painting of form to the depiction of light and color and their ever-changing nuances. Impressionism at their hands achieved great triumphs. Then came the horde of lesser lights, of followers and imitators and the salons and the other exhibitions filled with works by men who understood the surface but not the substance of the movement. At length there came along a group of younger men who, bored by constant repetition of a formula, rose in revolt and started an effort to return to the painting of form and the use of line.

There is but slight opportunity for the average person in the average community to see and study modern art except in a museum. Having this opportunity both in its permanent collections and its temporary exhibitions, the mass of people may form their own first-hand opinions as to its merit rather than blindly accept the opinions of others as purveyed by the current periodicals. Therefore we have secured a small group of the much discussed contemporary paintings. Each in its way represents certain distinct tendencies and qualities of contemporary art which have to be reckoned with now and because of their widespread acceptance by artists cannot fail to have an influence, to what extent we do not yet know, on the art of the future. By their inclusion in our collections, we take no stand as protagonists

or antagonists of any movement. We have no assurance and make no claim that each and every one of them will remain forever in our Museum. The time may come when it will be wise to dispose of one or another of them. We fully realize that times change; that so do styles and with them our likes and dislikes. A wise investment board carefully selects its securities in the belief that they will always be good. It also frequently takes inventory of its portfolio and often finds that certain securities can well and profitably be replaced by others. A museum in the instance of its investments in those works of art which have not yet become seasoned securities and like the old masters attained the standing of a government bond, should do likewise and the sale of such works as are outliving their usefulness will produce funds from which others of greater utility can be secured.

Pablo Picasso stands almost with Matisse as the leader among contemporary artists. He has been always an intellectual pioneer whose scientific and highly trained investigation of color, form and line has widened the powers and possibilities of art. His constant experiment is based on a foundation of solid drawing as evidenced in his painting to which the first prize was awarded in this year's Carnegie International. A minute perception was also characteristic of his early work, visible in the emotional significance of The Blind Man which, painted in 1903, belongs to his blue period. He was the leader of the cubists but has long since abandoned that passing phase.

To the technique of the Impressionists, Bonnard has contributed his own personal strength of color. His compositions combine originality with a rhythmic charm and grace. His original contribution is his color tonality and his novel composition.

Soutine in his painting, Color Harmony, assumes the right to abstract beauty of color and tonal harmony which has long been accorded to music. Like music, its chords of color, its rhythm of harmony, need represent no scene but may be inventive rather than imitative. It is the work of a man to whom color and brush work are sufficiently beautiful in tone and texture to need no other reason for their existence.

The Portrait by De La Fresnaye is the expression of an individual's complex personality in the simplest of techniques. In it is most evident the strength of post impressionist line and the absence of impressionist atmosphere. This, as well as the Soutine, is the gift of I. M. Stettenheim of New York.

The self portrait by Chirico is one of his most competent and satisfactory works. In it he has abandoned his fantasies of fragmentary accretions and gives evidence of his sound draftsmanship. The painting of the portrait and the portrait bust within one composition is an unusual conception.

The Seated Girl by Pascin is an oil painting treated on canvas almost as a watercolor. Pastel shades have been used to produce a color arrangement of delicate pearly tones accented by drawn outlines of velvet richness.

Mintchine has brought to his painting, A Paris View, a very personal brushwork. He has fortified the technique of the Impressionists with that of the Modernists to produce a strong composition in bright greens and reds.

The small painting by Max Jacob may be likened to a Persian miniature with its jewel-like coloring, although it lacks the careful drawing that the Oriental artist would have shown. The three primary colors, red, blue, and yellow, are harmoniously used to bring one's attention to the figure forming the center of interest.

We received as the gift of Jefferson D. Robinson, in memory of Mary Elizabeth Robinson, four paintings by Diaz, Dupre, Ziem, and Inness. Diaz and Dupre were members of the Barbizon group who came into prominence in the forepart of the nineteenth century through their devotion to the study of landscape and thereby revolutionized the art of painting as it had been practiced before their time. Ziem, a somewhat younger man, built upon the achievements of his predecessors and acquired his greatest reputation as a painter of the brilliant coloring and atmosphere of Venice. George Inness is called the father of modern American landscape painting and to him that title most justly belongs, for influenced by the men of Barbizon, he revolutionized art in our country. These four artists have been previously well represented in the Secor collection. These additional works by them, coming as a gift to the Museum, each show a different phase of the artists and make possible a more complete study of their individualities and abilities.

The other collections of the Museum have also grown, notably by the acquisitions of a French thirteenth century stained glass window, as a Shoemaker Fund Purchase; the sculpture entitled Herakles-Archer, by Bourdelle, the gift of Edward Drummond Libbey; two splendid pieces of glass, also the gift of Edward Drummond Libbey; and a group of twelve pieces of Roman glass, the gift of Leon Schinasi of New York; a collection of Hellenistic and Parthian objects from the site of the Toledo Museum-University of Michigan-Cleveland Museum Expedition, the gift of the donors to that activity; pottery fragments, the gift of Mrs. Pauline Steinem; a Coptic textile, the gift of Georges Henri Riviere; a most interesting collection of European lace, the gifts of Mrs. Edward Drummond Libbey and Mr. and Mrs. Frank J. Scott; an early sixteenth century French wood-carving, the gift of Georges Henri Riviere; and a number of fine prints, two of them the St. Eustace and The Great Horse by Durer, the gift of Winthrop H. Perry.

We are most appreciative of the generosity of all of the donors to our collections as well as to our library, the number of these latter being too great to be mentioned individually within the confines of this brief report.

During the year we have suffered the loss of our First Vice-President, Mr. Frederick L. Geddes, long a member of our Board of Trustees. His absence will be deeply felt by all of his associates on the Board.

We could not record such splendid results for the year just closed had we not throughout it and for many past years had the valued counsel, the staunch support and unflagging interest of our President, Arthur J. Secor, and of our Officers and Trustees who have been of constant helpfulness as a group, as members of committees and as individuals. For their invaluable assistance in the conduct of the Museum, we express our most sincere appreciation and our deepest gratitude to the Trustees and to President Secor.

TEMPORARY EXHIBITIONS

THE Museum is exhibiting in March, a selected group of Oriental rugs, all of which are owned in Toledo. This showing is held in co-operation with a Committee of Toledo rug owners and connoisseurs, appointed by the Director, of which Mrs. Grove Patterson is Chairman. The other members of the Committee are: Mrs. Roy Williams, Mrs. Harry A. Kittredge, Mrs. H. G. Pamment, Mrs. W. T. Ayers, Mrs. M. O. Baker, Mrs. Herold M. Harter, Mrs. Richard S. Barret, Mrs. George Bradford.

About sixty rugs will be shown, embracing various types from the five important areas in the Near and Far East, which have become famous in rug fabrication; namely, Persia, India, Asia Minor, the Caucasus, and Central Asia. Of these five groups, Persia comes first, because there the rug was first developed as a fabric of artistic excellence; then India, because of its close affiliation with the best rug fabrications of Persia; next Asia Minor, because of its many rug centers from which come the marvelously beautiful prayer rugs seen in museums and private collections but not often used in the Occident for home furnishing; and finally, the Caucasus and Central Asia, because of the interesting geometric patterns produced there.

Rugs may be called mosaics in yarn. They present limitless suggestions to the student of design. As objects of utility they are to the layman a source of pleasure and intriguing interest, while for the museum and the collector of art they record the design and the use of color in the Orient at a time when innate ability in the use of these two elements, in the countries which they represent, was at its best.

The catalog of this exhibition, describing the rugs shown, constitutes an invaluable aid to those who have Oriental rugs in their homes and those who would like to acquire them.

During the month of April, the Thirteenth Annual Exhibition of the work of Toledo artists will be shown in the special exhibition galleries. This exhibition is held under the auspices of the Toledo Federation of Art Societies, including the Tile Club, the Toledo Women Artists, Toledo Women Artists' League, Artklan, Museum School of Design and the high school art instructors. The exhibition is open to all artists living in Toledo or within fifteen miles and to former residents of Toledo. Oils, watercolors, pastels, drawings, sculpture, prints and pottery may be submitted for consideration by the Jury, which this year will be composed of one representative from each society.

ANCIENT GLASS SECOND TO ELEVENTH CENTURY A. D.
Gift of Leon Schinasi, New York City

A GIFT OF ANCIENT GLASS

THE Toledo Museum's extensive collection of ancient glass has recently been augmented by twelve pieces of Syrian manufacture. These were the gift of the late Leon Schinasi, a discriminating collector of New York. Displayed since spring as a group, the pieces will soon take their proper places in the collection with others of similar provenance, date and style.

Syrian glass is so called from its place of origin, that part of the ancient world which lay along the eastern end of the Mediterranean Sea. Most of our ancient glass comes from that locality, although under the Roman Empire the art was carried to practically every part of the known world, and glass was produced in many places where the raw materials were available.

In the group, which is illustrated in this issue of the Museum News, are eight pieces which were made between the second and sixth centuries of our era. They include plain blown vases, as well as blown vessels decorated by applied threads and bands of glass, and a bowl ornamented by regularly spaced ribs. This last is the oldest piece in the collection and may have been made as early as the second century of our era. It is of light translucent green glass. The other pieces in this group, including a goblet, bottles, and two vases with single handles, were all originally of translucent glass and were light or dark green or amber in color. They are of shapes which were frequent enough in the time in which they were made, but are far more rare now that the centuries have taken their toll of destruction.

Four of the pieces form a second section of the group and are later in date, having been produced between the seventh and the eleventh centuries. They are of shapes which were introduced into the making of glass after the time of the Romans by their successors in that industry, the Arabs. These forms and many others which we find appearing about the same time have an Oriental origin. One of them, a small bottle, is of the honey colored glass which was later so popular with the Arabic makers and is found particularly in the Mosque lamps and other enamelled pieces which form the culmination of the art in Mohammedan hands.

Time has added the beauty of iridescent color to the pleasing form and with the passage of a millennium or so these fragile vessels have taken on an added and inimitable beauty which makes them particularly charming.

BUFFALO — A. PHIMISTER PROCTOR

Gift of George D. Pratt, New York City

A PROCTOR SCULPTURE GIVEN

LIFE-SIZE buffaloes guard the approaches of the bridge across Rock Creek, joining the city of Washington to old Georgetown. These buffaloes in bronze are the work of Alexander Phimister Proctor, one of the foremost American animal sculptors.

Small bronze models of these sculptured animals were exhibited shortly before the completion of the bridge in 1916 in New York, and one of them was recently presented to the Museum by George D. Pratt of New York City.

Proctor was born in Canada in 1862. The removal of the family shortly thereafter to Iowa and later to Denver gave him the opportunity to study animal life at close range, one of his chief pleasures as a child being to camp and hunt in the Colorado mountains.

He was one of a few American sculptors chosen to work on the out-door decorations for the World's Fair at Chicago in 1893, and this commission brought him his first recognition. He had studied sculpture in New York and later, through a scholarship, received some training in Paris. There, too, he saw the works of the great French animal sculptors, and their influence, particularly that of Barye, is noted in his work.

While living in New York he received commissions for sculptures to be placed in public parks, and also made some fine small bronzes of animal groups into which he occasionally introduced the human figure. His primary interest is, however, in the depiction of animals, to which he brings the naturalist's close observation and acute sense of animal character, for Proctor is a naturalist and sportsman as well as a sculptor and often spends months in careful study of the characteristics of the animal he intends to portray. Our model of the Buffalo, though but thirteen inches in height, is masterly in its suggestion of the size, dignity and, massiveness of proportion of the monarch of the plains.

Other works of Proctor are the Princeton tiger, pumas in Prospect Park, Brooklyn, and lions on the McKinley Memorial in Buffalo.

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The Museum is open week days from 9 A. M. to 5 P. M.
On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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